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MONEY HUNCHES FOR THE ARTIST

By TERRY GILKISON

"The worth of a thing is what it will bring"

MONEY HUNCHES FOR THE ARTIST

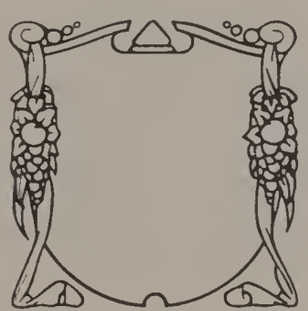
MONEY HUNCHES

FOR

THE ARTIST

OR

ART SENSE AND DOLLARS



BY

TERRY GILKISON

"He that can read and meditate will not find his evenings long or tedious."

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DEDICATED to all those who aspire to enter the art field. Here's hoping that I have something within these covers that will assist the art pilgrim along the pathway to Success.

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By Terry Gilkison

no 2

Opportunities in Art

Unlimited Field Awaits Artist Today

The opportunities in the art field are greater today than ever before—an unlimited field awaits the artist trained to do practical, up-to-date work. Artists are constantly dropping out: their places must be filled. Then more artists are being added to studios, newspaper offices, advertising and engraving houses, etc. The magazines and newspapers—thousands of them—the engraving houses, the motion picture studios, book publishers, the chalk-talk field, all offer opportunities for the artist.

The average employer does not have time to train an artist to do the work he wants. He wants *only* the *men* that can "step" into the job and make good. He wants the fully qualified and as a general rule will pay accordingly.

Therefore, it is for the art student or artist to gain as broad a knowledge of his work as he can, so as to be able to handle the practical up-to-date work that the present day employer demands.

If you have talent and apply yourself, your work will soon command attention. A recognition in any profession, and especially in this line of work, means a well-filled purse and a name in the hall of fame.

"If a man can preach a better sermon, write a better book, or make a better mousetrap than his neighbor" he doesn't "build his house in the woods" and expect "the world will make a beaten path to his door."

He realizes that he has performed a service to Humanity, so he moves out on Main Street and proceeds to tell his fellow men all about his accomplishment. His job isn't complete until he tells—Humanity can't get the full benefit until it knows."—*Better Business.*

BREAKING INTO THE CARTOON FIELD

There are various ways in which an art student may start into the cartoon work. But whatever way he happens to have the opportunity to enter by, he should remember that it requires a great deal of hard work and persistent effort. He should try to overcome the difficulty and not become discouraged.

Pencil Drawing from Photograph for "Men About Town" Series

An art student who has arrived at the point where he can draw a cartoon fairly well, wonders how his work would look in print and longs for the time when he will see his first cartoon printed. Improvement in his work is always more pointed after seeing his first work in print, for he is able to see many of his mistakes which he cannot see in his original work, and correct them to a certain degree. The fault of most embryo artists is to fill their drawings too full of pen lines—"*overwork*" their drawings. The safest way to be assured of good reproduction of your work is to keep your pen lines as simple as possible. Handle most of your earliest work in black and outline.

It is a great deal easier for a young cartoonist starting out to get work printed in smaller papers than in large metropolitan dailies. Election time in any town affords a "big" opportunity for the budding genius to show his ability and break into print. Draw up one or two cartoons of local nature and take them to an editor and he will be glad to look at them and give you his opinion; this will be of some value to you. If there is considerable contention between the local political parties, you can very easily get into some work there. Go to one or the other of the two parties and offer to make up a good, snappy and catchy drawing which will cause influence against the other party. It is a good idea to have your sketch penciled out and show them just how this will look. If the party can see the value of a good, catchy cartoon, he will be willing to repay you very well to make him a series of drawings for this purpose. If you have trouble in this work, offer to make some for him free, if he will use them, and in many cases the editor or politician will accept your offer. In this way you will get a start, and establish a name for yourself. You can follow it up with more later on, and the experience will be of great value to you.

When you are starting out to secure a position on a paper, you should at first determine just when and how you are going to get to talk to the editor. Find out just when he has time to stop with his work and give you some attention and consideration. It is almost useless for you to try to get an interview with a busy editor near "press time," and if you did, he probably would not give you much consideration. However, if you approach him at the right time as a general rule he will be more than glad to look over your work.

WHY IS A CARTOON—A—CARTOON?

Well, we'll bite. Why is it? Millions of people go along every day seeing, reading and being influenced by cartoons. Yet what is it? Very few could tell you offhand. Let me go to the bottom of the matter

and impress clearly the meaning of a cartoon in its full sense. But even then, when we resort to Webster, he seems to fall far below our expectations by saying that a cartoon is: "a drawing on a large sheet of paper or parchment." However, that might have been satisfactory at the time Mr. Webster was on earth. Yet a cartoon has far outstripped that narrow field, and to keep pace with the rapid advancement of the world's progress, today the cartoon has become the most important yielder of personal and public opinion in which may be brought to light some important topic of national importance —some evil condemned, or some virtue heartily commended. In a recent issue of Cartoons Magazine there appeared a wonderful article by Mr. George J. Hecht on "How the Cartoonist Can Help Win the War." This article heartily commended the wonderful effort which is being put forth by American cartoonists to sway public hatred toward Germany.

So you can readily see the important position the cartoon holds in the world's literature.

A cartoonist can express ideas which an editor or author would not dare write. What editor has done as much to sway public opinion as has Louis Raemakers in his crusade against Kaiserdom that recently caused Emperor William to put a price on his head?

While the history of drawing and art dates back many centuries cartoon craft itself is scarcely over two hundred years old, Hogarth, an Englishman, being the creater of cartoons and the first real "cartooner." When a young man he used to make crude sketches, and on one occasion a fight took place on the street of his town and Ho-

garth was on hand to sketch it. His fame soon spread. The cartoon field of America owes much to the great work of Thomas Nast, whose creations of national characters are still used today.

VARIETY IN CARTOONS

Above all you must be able to get versatility into your pen and make your work adaptable to all kind of demands and circumstances. If you were a cartoonist on a big daily paper and were doing the majority of the art work such as political cartoons, sports, comics and lay-outs, you would be required to get variety in your work beyond a question of doubt. If you went along every day in the year turning out a certain kind of political sketches and did not keep them up to the minute, your work would not be a source of much value to the newspaper using it. Do you realize that there is not a writer in the country that can express with his pen the same feelings and conditions as can the cartoonist with a cleverly executed pen drawing? For instance, during the election times the voters are largely influenced by the widespread circulation of cartoons. Where one man reads and is influenced by an editorial from fifty to a hundred see the cartoons and are influenced by them.

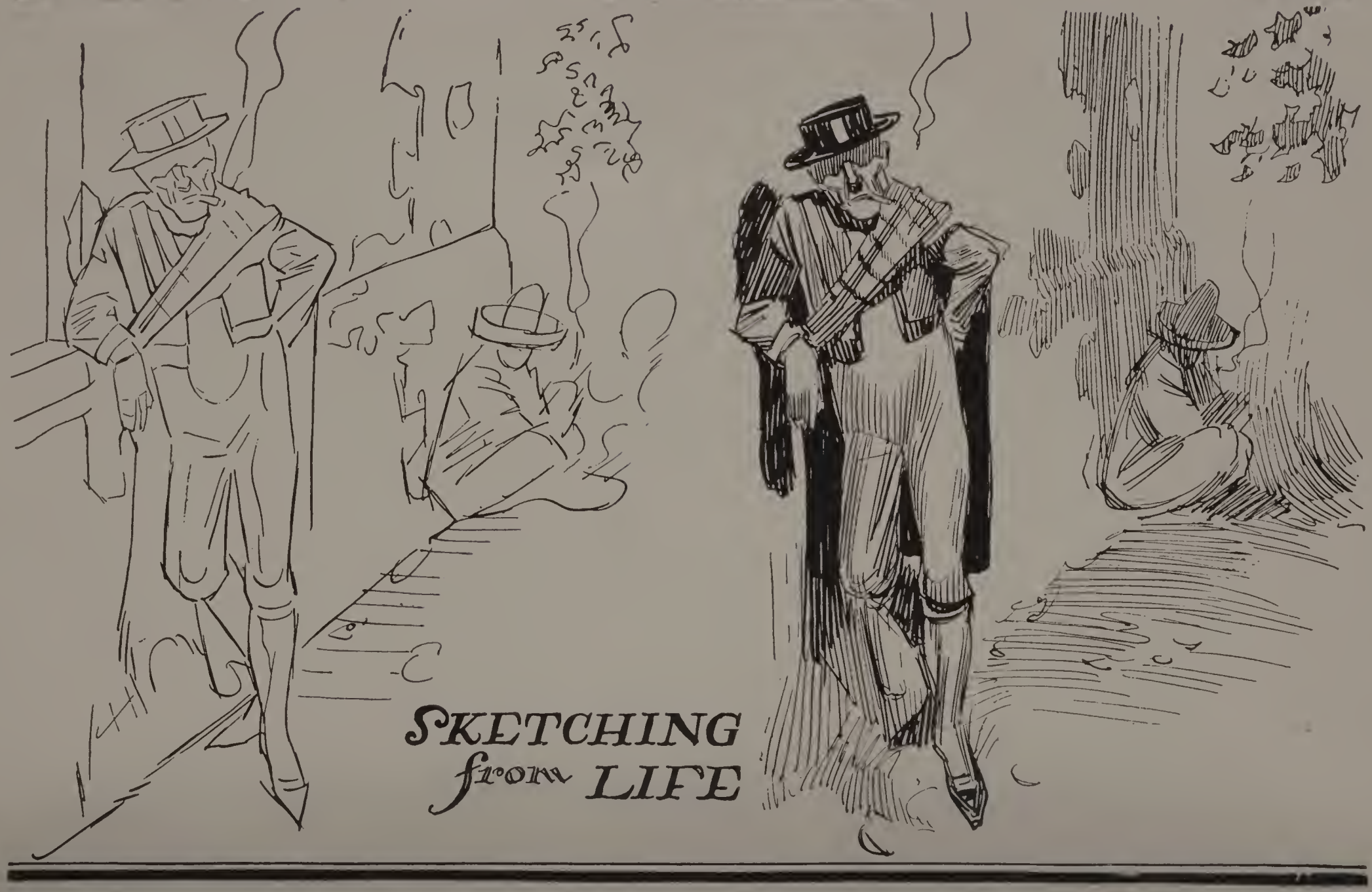
Therefore, the cartoonist must keep his work seasonable and up to the minute. At the time the Red Cross work is at its height he should not be wasting his time making cartoons on the subject of base ball or some other subject which the people care nothing about at that particular time.

A SERIOUS cartoon is one that only a few successful cartoonists can execute with any degree of perfectness. It is something different from the average daily run of slap-stick fun stuff which so many cartoonists make every day. A serious cartoon is required and fits in perfectly on such occasions as some big fire or earthquake, the death or assassination of some well known man, and also at the time of some historical landmark such as Thanksgiving, or Decoration Day.

WELL KNOWN CARTOON FIGURES

Symbols have been created by cartoonists to represent the different nations and corporations. As I have referred to before, Thos. Nast did much to create many of these characters such as the British Lion, Tammany Tiger, Russian Bear, the Republican Party Elephant and many other characters such as Uncle Sam, John Bull, etc.

I would, by all means, advise that every student study and become thoroughly familiar with all of these symbols for the reason that



SKETCHING from LIFE

This is an important branch of work. By studying and working directly from the figure you become familiar with proportions and wrinkles—as they really are. Note the subject I have reproduced here—Old Mexican Costumes.

he will have use for them in his every-day cartoon work. Nothing helps to make an international cartoon stand out any more than a cleverly executed drawing of any of these characters. On the other hand, if you can not make a good likeness of these characters your ideas are ruined. What meaning can you comprehend from a cartoon in which there are four or five characters representing the nations of Europe, yet none of them have character about them? Even if you label or tag all your characters, your ideas do not meet the average reader who has not the time to stop and study out your point.

I would advise you to clip for your "Morgue" all these different characters which are used in the daily cartoons. Study the different cartoonists conceptions of these characters.

THE SIZE TO MAKE YOUR DRAWING

Make your drawings twice as large as the printed reproduction is to appear in the paper. In this way your work will show more of a finished appearance about it when printed. In the original you can work out detail better in a large drawing then in a small one. Your lines will be much evener and will have a refined appearance in the reproduction. The average newspaper is about 7 columns wide which is equal to 15½ inches. Therefore, when making your drawing for a seven column strip it should measure a little over thirty inches wide and the depth should be between eight and nine inches. It is best to draw a panel or layout around the outside and when you have decided upon how many pictures it will take to bring out your idea and have penciled them out, you can divide each sketch with a line. I would advise the use of a ruling pen for this.

Most of the artists that draw the big comic strips usually draw a Sunday comic page also. If your idea is successfully used daily, you can usually make it up in full page form very easily. This will naturally give you more publicity and increase your salary.

DRAWING FOR REPRODUCTION

Before you can draw pictures which will make good clear reproductions or cuts you must become familiar to a certain degree with the process of photo-engraving or zinc etching. There are a great many people who do not have the slightest idea how a drawing is transfered to the printed page. And while the average art-student has become fairly familiar with this, he fails to appreciate the fact that the re-

duction of the cut is either going to improve and refine the appearance of his product or it will utterly ruin it. From hence comes the term "Printing Quality" which means that if the right kind of handling is not used in the lights and shadows the reduction will cause these to run together and blot.

The drawing when finished by the artist is taken to the engraver, who makes a photograph of it on glass the exact size you wish the picture to appear in the paper. This plate being developed similar to the average photograph, the film is then loosened from the glass and reversed for the reason that when it is "printed" on the sensitized zinc it causes a reverse in the image. It is then put in a frame and exposed to an intensely bright light which transfers an image of the drawing to the zinc plate. A solution of "dragon's blood" is spread over this, and then washed in a bath of nitric acid, which eats away the zinc except where the lines of the drawing appear, these being covered with the "dragon's blood." The plate of zinc is then mounted exactly "type-high" and is then ready to assume it's position in press form.

"Open All Night" Chalk Talk Idea

Newspaper and Magazine Field

The Artist—and What He Does

NEWSPAPER AND MAGAZINE WORK

The magazine and newspaper comics offer great opportunities to the artist who wishes to free lance, and also remunerates him or her very lucratively. This market is a large one and ever-increasing. Personally, I can state that I have found this one of the best markets in the field for the amateur artist starting into the work. Well do I remember the first drawing I ever sold was to "Judge." It was just a small drawing about 2x5. I received $5.00 for it. I was still in high school at the time.

Comics with jokes attached, the conversational or one or two line explanatory drawings, are in big demand. Comic weekly magazines pay exceedingly well for this class of art work; such publications as "Life," "Judge," "Puck," etc. Then there are a great many newspaper syndicates that use large quantities of this class of comics with jokes.

However, there is a line of distinction to be drawn between a "Magazine comic" and the "Newspaper comic." In making a drawing to be submitted to a magazine you should bear in mind that your sketch should be more true to life. In other words, make it a semi-comic and not much exaggeration being used. Make your work of the illustrative nature. These comic magazines use a high grade of book plate paper and you can therefore work your drawing up much more in detail, using finer lines and very few solid blacks.

On the other hand, in the newspaper comic you can go to extremes in exaggeration, make them as funny as possible and keep your pen work and detail mostly in outline and black. The newspapers use a very coarse, soft paper and therefore the solid blacks stand out much better than does the line drawing.

I have carefully prepared a list of magazines and newspapers that use a great number of these comics, such as the one printed here.

"Life"—New York, N. Y.
"Judge"—New York, N. Y.
"Film Fun"—New York, N. Y.
"Motion Picture Magazine."—Brooklyn, N. Y.
"Puck," "Scribner's" and "Harper's"—New York, N. Y.

"The Newspaper Enterprise Association"—Cleveland, Ohio.
"The McClures Newspaper Syndicate"—New York, N. Y.
"Central Press Association"—Cleveland, Ohio.
"Keystone Syndicate"—Philadelphia.
"International Syndicate Co.,"—Baltimore, Md.
"Copic Service Co."—New York, N. Y.
"Wheeler Syndicate"—New York, N. Y.

Make your drawings twice as large as you wish the print to be. For instance, if you wish your drawing to occupy one column in the magazine, make the original about five and one-half inches wide. Mail your drawing flat, between a couple of pieces of corrugated card board. Put your name and address plainly in the upper left hand corner of each drawing. Wrap them well and write the address on them plainly. It is well to include postage for their return and also a short note to the editor, something in this order:

"I am submitting for your consideration a little original drawing. If you do not find it available you will please return it to me.

.....Your name.

THE NEWSPAPER OFFICE

The young artist starting out in the art field, as a general rule, does not know what is expected of him, and in taking up a position, usually goes through a few nerve racking days or weeks before he gets his "stride" and begins to do things the way he should to make a success of the job.

Take interest in your work and always be ready to execute any assignment. If any one on the paper under your boss asks you to do anything, always show willingness to co-operate.

Just because you happen to be drawing cartoons, do not be too good to draw an advertisement sketch or some lettering. Take just as much pains with these as you do with the comic or cartoon. This will spell success for you in the long run.

The average correspondence course of instruction, or residence course, does not inform the student what he is supposed to do when he has finally landed or has the opportunities to start out by selling service work. Many art students are forced to learn by experience.

If the embryo artist is going to work on a paper or in an art department where there is more than one individual working, he has more or less difficulty in getting ahead. Unacquainted with his associates,

ignorant of his duties, embarrassed because of his ignorance, he wastes more time in useless effort, dissipates more energy in worry and grows more despondent over his work and his career in the first few weeks than during any month of his later years.

On the average small town paper the artist is under the direct supervision of the editor.

The editor or managing editor does the hiring of all members of the entire staff. Afterwards, however, the city editor has authority to add men, on a reportorial staff, but rarely has charge of the art.

The first thing that the artist has to consider when starting to work on a newspaper is: "What kind of work can I do to please the editor?" This, of course, the average artist has to figure out for himself; however, it is safe to say that if the editor sees that the artist is trying to adapt himself to prevailing conditions and help make the paper better, he will be more than pleased with most anything that he does and will meet it with fair judgment.

It is wrong for the artist to get despondent or discouraged after a few ideas have been turned down by his boss. He should be prepared for this and always try to have something up his sleeve to "spring" on the editor—some new idea.

The art student can get plenty of ideas by careful study of the local papers in the city or town in which he is located.

However, do not hold yourself to the "home-town class." Study all the papers throughout the country. If you are an artist working on a big daily, do not get the idea that you do not have to read other papers outside of your city. It is always a fine idea for you to read papers from other cities.

Many times the small papers have "hunches" that can be duplicated or will suggest something else to you that you can use. Read as much as you can find time for.

Next to the managing editor, the city editor comes into the consideration of the artist or cartoonist.

If the artist is doing layouts besides his comics or cartoons he will have to work with the city editor a great deal.

The city editor has charge of the "city desk" and all the reporters on the staff. These reporters are continually bringing in photos or having the staff photographers take pictures of current events, and pictures of people featured in late news. The city editor gets the photographs first, then decides on what size he wishes the cut—one column, two columns or so; then turns it over to the artist to retouch (this means darken the eyes or bring some light spot on the face—the average

engraver will show you just where he wants it retouched). Then the artist takes it to the engraving room, and the engraving department makes a cut of it.

We have been talking about the average newspaper in the average city or town; but the artist will find that they are not all the same throughout the country. Of course, the big metropolitan paper that has an art department of ten to fifteen artists, varies from the small paper somewhat, but is on the same general plan. Almost always in art departments there is a "boss" artist called the art manager.

He has charge of all the art work and tells the beginner just what to do.

The average editor always likes to see a nice pencil sketch of the cartoonist's idea for the cartoon.

The cartoonist should take pains in penciling out his idea so that the editor can grasp the point at once. Never submit a mussed pencil sketch.

When the beginner presents himself for work he should do so in a very business-like manner, asking to see the managing editor and waiting until he can get a personal interview with him. Always have a few good samples of your work to show. Request him to give them his consideration and ask if he has an opening at present for an artist. Leave your card and address with him and tell him that you will be glad to have him call or write you in case he should be in need of an artist at any time.

When the city editor says for you to go get a certain sketch he wants you to go get it and get it quickly, and even more so if you are working on an afternoon paper and it is in the mornnig.

You should know the deadline and just how much time you can have in making your sketch up and guide yourself accordingly.

Many times the city editor is forced to use the artist to sketch likenesses of people when the staff photographer can not get near them.

I once read an article by Satterfield and it contained some very good suggestions. It read something like this: "When the city editor assigns you to 'go get them' just show him your heel and later the goods. Remember, artist friend, that you are no super and the editor is dependent on you. Even though the rather late developments of news photographers stacks you up against extraordinary competition, you and your sketch pad remain an invaluable newspaper asset.

There are times when and places where the photographer can't get within a mile of his subject. And right there is where the artist

shines. Take a convention for instance—the chairman can bar the photographer and his flashlight; but there's always an entree for you and your sketch pad. In a few lines you can get the likeness and action, and the condensation of the thing is sure to please the editor and the makeup man"

HOW TO SYNDICATE YOUR OWN WORK AFTER YOU HAVE ARRIVED AT A FAIR SUCCESS

Syndicate work means supplying a service for two or more papers. The service is generally the same and the papers are most always located in different parts of the country. Some of the larger syndicates have as many as five hundred papers taking their service. There are many different services. Some syndicates try to furnish a complete all-round service and cover the whole United States. This complete service consists of news features, editorials, cartoons, comic series strips, etc.

LAYOUT WORK

To understand layout work thoroughly you must see the working of an artist doing these and also the engraving end of this line. However, it can be explained to some extent.

The photographs received by the artist must be retouched—that is, the eyes must be darkened and the photo in general brought out so that it will make a more distinct halftone, and so that they will show well when printed. Sometimes, owing to the coarse screen of the halftone, the pictures are cut up and do not print well.

There are two layout systems. One is called "Velox" and the other "strip-in."

In the "strip-in" system the artist makes a layout the size he wants and blacks in solid black where the engraver is to "strip-in" the negative of the photo.

In the "Velox" system the engraver takes the photo and makes what is called a velox print—this the artist pastes down and draws a border or design and puts the lettering on it.

Layout work should be studied by all artists and art students, as it offers an easy way to break into the art department. There is a big demand for a good layout man in any part of the country.

It is very essential for a layout man to be good at lettering. Practice on making neat lettering and clever little border designs. Layout being rather mechanical, you can, after you have acquired a few different designs, stick to them; but it is best to try to get some variety in your work.

THE COMIC ARTIST

The comic artist labors to make his readers laugh rather than to make them think, while the object of the political cartoonist is to cause people to think and to influence them for or against some certain thing or principle. On the other hand the comic artist seeks to present in a humorous manner the brighter things of life. The artist who can portray the common things in an entirely different and humorous way has succeeded in his labors to bring a laugh. To make a success of this work one must study nature closely.

A comic is usually an extreme exaggeration of true life, for in exaggeration lies the secret of humor. If you study the creations of the foremost "comicers" you will notice that they do not resort to excellence in drawing to bring out their humor, though I do not want you to get the impression that a funny drawing is a carelessly made one, but instead it should be a simple sketch with strong facial expression, simple figures and few pen lines, but handled in outline and black mostly.

PUTTING OVER A COMIC STRIP

Cartoon comic strips have become one of the most popular mediums of newspaper comics. Their originators have made fame and fortunes. Perhaps the best known and cleverest is "Mutt and Jeff," "Bud" Fisher's comic strip success. Mr. Fisher got his idea for this strip while working as a layout artist on the "Chronicle" in San Francisco. It was during the horse racing craze in the west, and his "Mutt" character happened to be a similar individual which frequented these places. Likewise you will find it best to try to found your comic on some living individual for you will be better enabled to get true character into your work.

Other popular strips are: "Polly and Her Pals," "Jerry on the Job," "Bringing up Father," "Doings of the Duffs," "Percy and Ferdie" and "Hairbreadth Harry."

In a strip, the same characters appear daily, enacting some funny happening of the day or of the home life, bringing out some common happening in an entirely new and different way. The strip usually has a series of four or five pictures, each picture showing a successive development of the idea, the last depicting the climax of the series. The idea is to make the last picture or climax as strong as possible—spring somewhat of a surprise on the reader. If you will make a study of the different strips you will note that the artist has some "pet" way of ending his series which he uses at different times, and you will

find this a good idea, for it gives character to your work. However, I would not advise your copying anyone's style or ideas; but to illustrate my point, you will find that a certain artist often winds up his series by showing one of the characters flying through the air with a brick hitting him on the head.

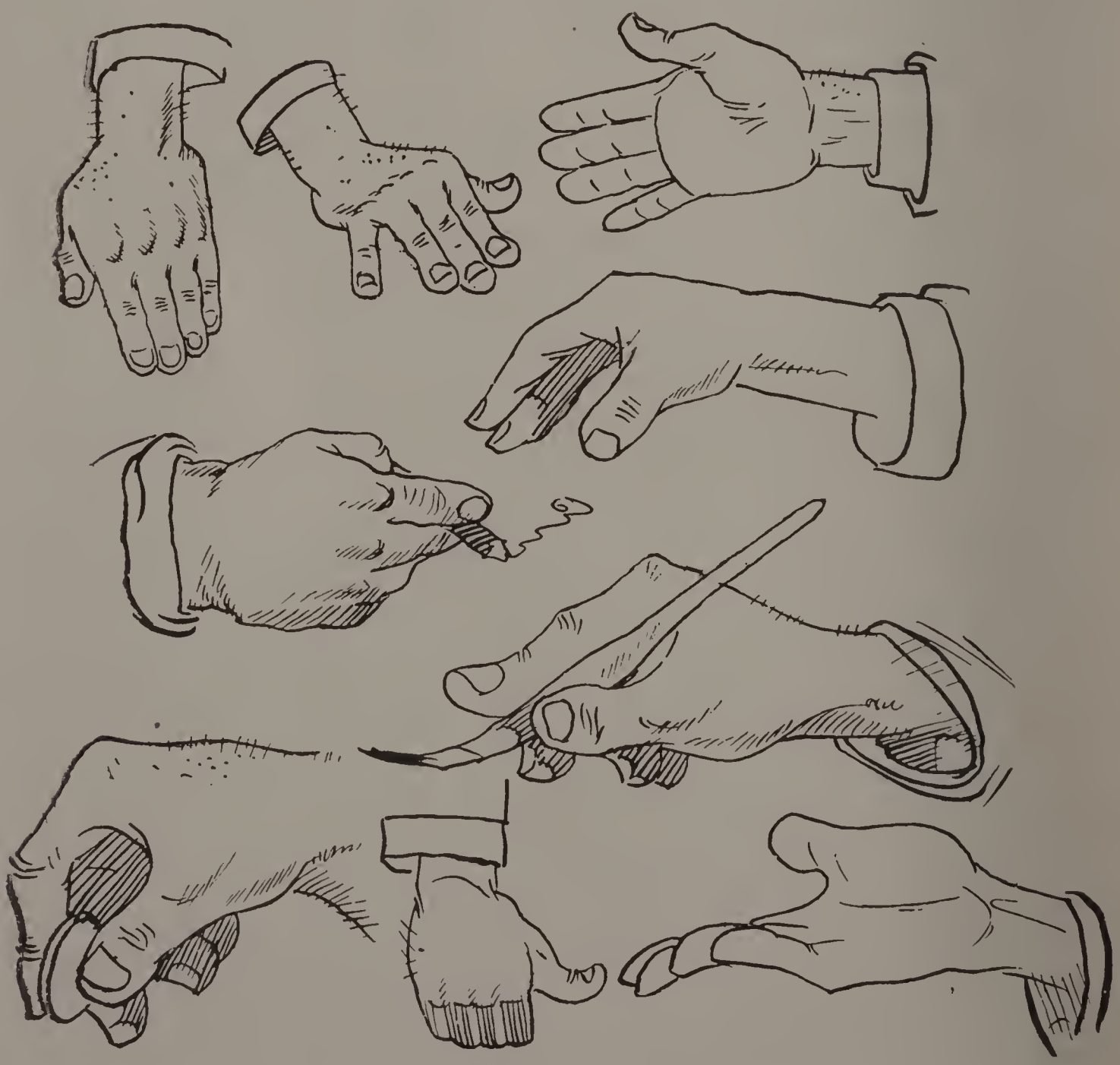
In beginning comic strip drawing, I would advise you to study carefully the different successful strips and note carefully just how they are handled; then work yours up in a similar manner. If you have any degree of individuality about you, it will show up in your finished product, and therefore make your work original. As I have said before it is by all means best to found your comics on some funny character you know, for every locality has its "boob" or stupid character, or a man and a woman who are continually wrangling; and last but not least, there is usually an "old maid" who is the butt of some joke all the time. As I have before suggested, draw your strip similar to the others you study. I do not mean to "copy." A copy is of no value to anyone. ABOVE ALL BE ORIGINAL. The more original your idea the more demand there will be for it, and the greater chance for its being a big success.

The artist who has learned to draw in a fairly efficient manner must then set about developing his ABILITY to think and originate. In the first place, your ideas must be timely and on something which is foremost in the mind of the public. Some humorous situation happens nearly every day which receives many columns of comment in the papers and a timely little comic on the subject will at once catch the eye of the busy reader. It might be a submarine battle—a riot—a wrangle between prize fighters—funny ideas about the draft boards—or last, but not least, comes the "weather."

When you have ransacked your mind—explored the floor, walls and ceiling of your room—dug into every old book and magazine you could find—you scratch your head and fidget around. You then get up and throw out the big black cat that has been sitting admiring you all the while. Then you commence to "DIG." Finally to your relief four ideas come to you all at once. You sketch them out roughly on separate sheets of paper and start to compare them. Your final decision is that they are all—ROTTEN. At last to your disgust the guy comes in that has been telling you: "Why I'm full of ideas; I've got lots of good ones, but I never could draw 'em." Becoming angry, you pick up a chair and suddenly remember the old saying: "He won't be happy 'till he gets it." When you have finished with him, you sit down and make a picture of "the whole gol durned thing." So you see, after all, getting the idea is very easy after a little practice.

Hands and Feet

Above all learn to draw HANDS well. Hands are used by nearly every artist and cartoonists as a valuable means of expression. It has been said that a good professional artist work can be told from a poor one's by the method in which he draws hands. Many artists overlook the fact that well drawn hands are one of the most important features in their work.



CREATE A SIGNATURE

At first you may think that this is a trivial matter but as you gradually assume a more professional style, you will readily see the necessity for it. Learn to feature your NAME and soon you will create a demand for your productions. A newspaper takes great pride in their cartoonists, and a popular cartoonist is a great advertisement for a newspaper.

Let us consider whether such names as these are of an especial meaning in the newspaper world:

McCutcheon and Briggs, of the Chicago Tribune.
Donahey, of the Cleveland Plain Dealer.
Edgren, of the New York World.
Kirby, of the New York World.
Norman Linsay, of the Sydney (Australia) Bulletin.
Raemakers, of Hearst papers.

There are many others of quite equal note, whose creations are a great asset to the circulation of the publication.

What I want to impress most emphatically in the mind of art-students and artists just breaking into the field, is just how valuable the space really is that his work occupies in a daily paper. He should stop to consider and to figure the grand total of these in agate lines and paid for at the regular advertising rate of the paper. You would be surprised at the enormous column of staggering figures it would result in at the end of a year.

Some young cartoonists immediately wake up to this fact and go about the signing of their names in a very commonplace manner and in a very plain, easily read manner so that any peace loving citizen might easily discern who the creator is, while others who have allowed their hat band measurements to be considerably increased within the short time that they have been in the "lime light" deliberately scrawl their already unutterable cognomen with all the illegible obscurity possible, succeeding in mingling it safely among the conflicting lines of their already jumbled mass of lines. Sherlock Holmes with the help of Watson and all the handwriting experts of Scotland Yard, would soon be driven to hysterics at trying to translate it.

Therefore, as a word of valuable advice to the beginner: try to sign your name as legibly as possible—not artistically, but PLAINLY.

Money Hunches

For the Artist

THE COMMERCIAL FIELD

Commercial art is becoming recognized more and more every day. Its opportunities are restricted no more to the professional than to the beginner. But as a beginner in the commercial art field, one can not expect to walk off with a big job at first, but must be content for a few months at a nominal salary, until you have had had sufficient experience to enable you to nearly do every class of work.

With a certain degree of experience, you will soon commence to earn from twenty-five to sixty dollars per week, and even more, in fact, there is no limit to the amount the recognized specialist of reputation can really earn. Many commercial artists range as high as thirty to fifty thousand dollars a year. However, this does not imply that the independent artist who sells his drawings direct to advertisers, does not have an equal chance. For really this is the widest field in my estimation for the beginner as well as the professional.

Every community has their manufacturers, merchants, and wholesale men who must have advertising drawings, thus making it very easy for the commercial artist to get in touch with his customers. It often occurs that these advertisers do not know just where they can secure this work, therefore, the artist student must try soliciting the different firms of your town.

COMMERCIAL ART OR ADVERTISING DRAWINGS

The commercial art field holds forth excellent opportunities. The chances for artistic handling in this line is just as good and the remuneration is large. But above all, you should remember that you must make your drawings acceptable for reproduction as well as pleasing to the eye. As a matter of fact, drawing for reproduction is the first thing to be considered.

Advertisers are coming to recognize commercial art more and more —engraving houses, merchants and manufacturers are beginning to realize that a good catchy design attracts more attention than any other medium. A glance at any newspaper or magazine will show you the wide use of art in advertising. But, the field for advertising drawings does not end here. Every advertiser uses thousands of folders,

booklets, cards, fillers and business cards and nearly all of them have some kind of art work in their makeup.

The commercial field opens two fields to the ambitious artist who wishes to push ahead and is not afraid to work. He may either take a regular position in an engraving house or commercial art department, or do "free lancing and work independently."

By "free lancing" I mean one who works independently and sells his drawings to different firms or publications. The best field for this, is the advertising agencies. However, some of these agencies maintain their own complete Art Departments and only depend on the "free lance" artist for some extra work.

In advertising art work you deal largely with lettering and poster designs, booklets covers, comic and series folders, etc.

In starting out to secure work, the young commercial artist does not seem to realize that like applying for a position in an art department, you must take some samples of your work to show. Use the utmost care in selecting your samples, don't just take a bunch of any kind of samples and look for work hit or miss. Try to pick a few of your best samples of lettering, designs, "ad" cuts, comics and figure work. Find out through some source the name of the man or firm to whom you are going to show your work. Make an appointment with him, either by letter or telephone. He will be only too glad to comply with your request and you may rest assured that he will give you much more consideration and I believe, take much more interest in what you have to show him. Nevertheless, he will be in a much more receptive mood than had you thrust yourself upon him at the most busy period of the day. It will depend upon yourself to show him from the samples you present that you can do the kind of work he wants and that you are versatile enough to meet his demands.

Do not be discouraged if at first you do not have much luck. *Remember* this field is a large one and there are many different kinds of work which you can get and are in a position to handle. There is show-card and sign-work, "Ad" cuts for newspapers, window cards, post cards, envelopes, etc. Advertisers are coming to realize more and more the real value of a good catchy comic for results.

REMEMBER

In taking up commercial ad work such as you see in the daily papers, it is perhaps, right to take cognizance of the fact that all drawings need not be artistic—so-called.

There is such a big demand for mere commercial work where the drawings are used for little more than maps of objects, while it is generally necessary to serve a sort of apprenticeship in an art department where this kind of work is done for trade for one to get an insight on the work, yet a good deal of practice may be had at home that will fit a student for it professionally in a short time.

THE ENGRAVING HOUSE WORK

The work is mostly lettering and designing. If you are going to apply for a position in an engraving house, draw several designs with letterings such as are used on letterheads. Note carefully in lettering to have the shadowed or heavy side of your letters correctly placed. Always make the small side of the letters on the up-stroke, starting on your letters as if you were writing. For instance, the letter "N"—up-stroke light, down-stroke heavy and the up-stroke light.

Upon securing a position with an engraving house the artist will find that opportunities will crowd for the exercise of his highest skill. Should he be an illustrator, he will be called upon, as his talent becomes known and appreciated, to bring out the striking and dramatic features of the story that may be placed in his hands; should he be a cartoonist, he will be given many chances to level his shafts at prominent targets; should he be a retoucher, he will have opportunity to be brought into close contact with inventors and mechanics of the highest technical training in receiving the instructions for doing his work. If lettering and designing be his forte he will often be unhampered by any minute instructions as to what is wanted, but will be given a free hand to produce the best deigu of which he is capable. Real skill cannot go long unnoticed or unrewarded by any branch of commercial art.

An art student can not expect to jump into a "big salaried" job within a few months, but if he gets his work into professional shape and uses his head he can expect a fairly renumerative salary for his services soon after he gets started into the art work. While there are many ways which I point out in this book for the artist to make side money and in many cases double his salary, he should be able to make a good living from one job alone.

The average experienced artist on a newspaper or in an engraving house gets from $20.00 to $100.00 per week.

The salary ranges according to the ability of the artist in most cases. Of course, students sometimes take positions at less wages, but they are able to learn faster after they are once inside of an art room; therefore are soon above the sum named to start.

Men About Town

Putting On a Series of Local Drawings for Newspapers

Portralt drawings similar to this one prove very popular as local features for newspapers. This is a good style for "men about town" drawings.

MEN ABOUT TOWN

Probably one of the best money making "stunts" which has been successfully worked is the "Men About Town" series. The size of the town does not matter. Every town or city has its big men; there are politicians, bankers, stockmen, merchants and many other prominent men that have quite a bit of influence in the community, who would be in favor of this stunt. The number of prominent personages, of course, usually varies with the size of the town. If there is a newspaper in the town, you can get the editor to allow you to run a series of the local business men of the town. You will find that every editor will be glad to do this and also willing to help you, as it gives him a good local feature for his paper. You can either make one of these every day or one a week, whichever you prefer; however, I would advise making them about one or two each week, for then they will not tire the reader of them.

Go to the business man personally and tell him you are going to draw up a series of "Men About Town," have a few photographs and samples of work you have done, and tell him you would like to include his among the number. Always go to the best known men first—the bank officers, the mayor, and the postmaster. Then the others will fall in line, for as the old saw runs, "Great is human vanity." This can be put across with moderate success even in a very small town, but in larger towns and cities it can be put on with great success and nearly every business man of any standing will want to be in on it. I have personally worked this stunt myself in several different cities and have made a great success of it financially. You can charge according to the community in which you are working. To show you how this work is handled and how to prepare your drawings, I have reproduced several of my own drawings in this book, which show you how I draw them up and you will find it a great help to study my handling. For variety I have used a large head and a small body on some of the characters. You can also make several small drawings around the large one if you care to.

After you have completely covered one town you can go to another and work the same stunt. After each picture has been run in the newspaper, be sure to save the cut and when you are through, assemble all your cuts and publish them in book form. You will be able to sell the book for from $1.00 to $5.00 easily. Most every man in the town in which the drawings are used will be glad to purchase the book.

The faces or likenesses of the business men whom you portray should all be drawn from photographs. If in any case you have diffi-

culty in making the drawing look like the man, you can have the engraver that makes the cut of the drawing "strip in" the half-tone photograph, while you make only the cartoon and the drawings around it. The engraver will explain this to you if you do not understand the process.

BOOK PUBLISHING

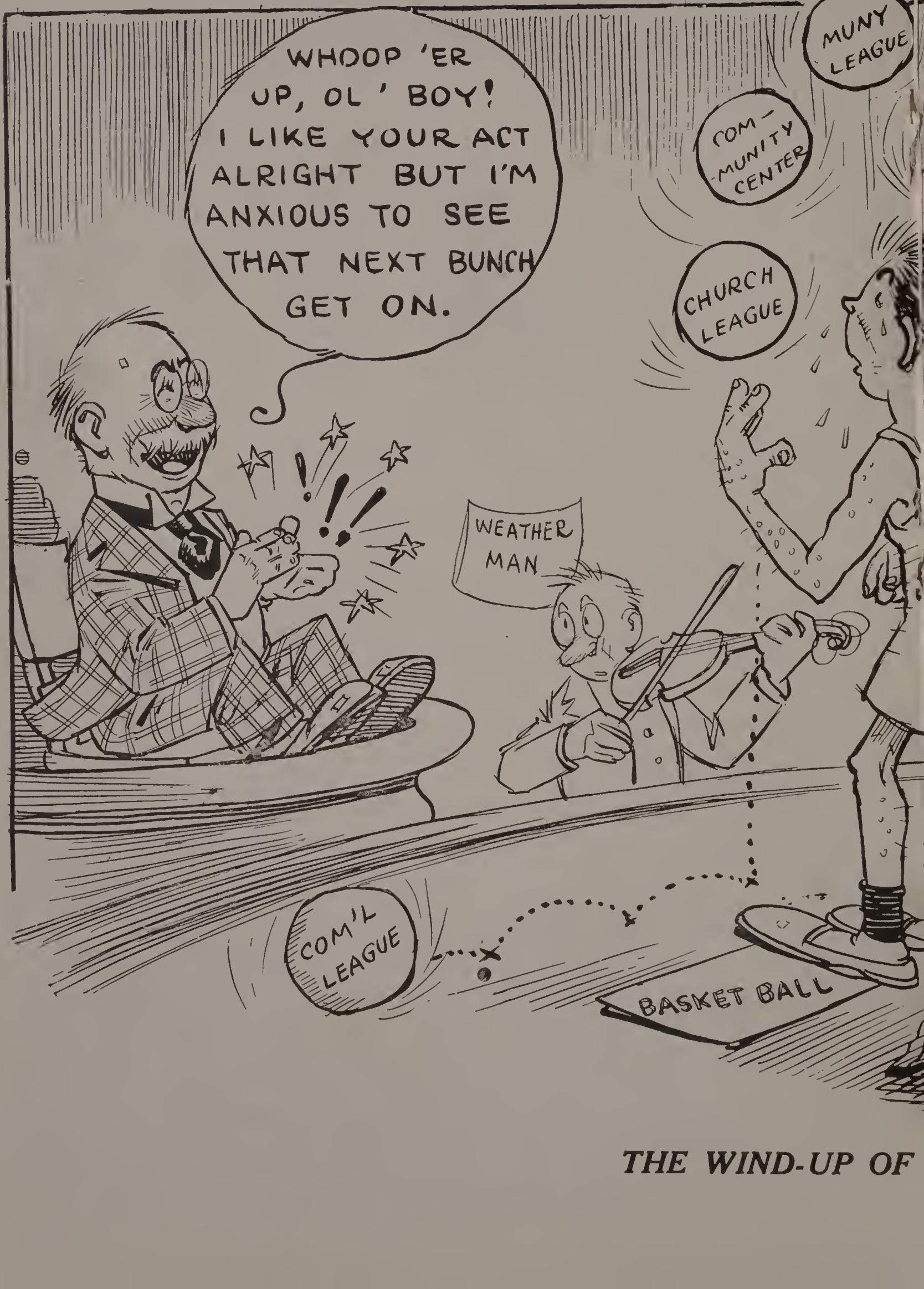
Book publishing offers another wide field of opportunity for the live artist, which can be worked in connection with this "Men About Town" stunt in the newspaper work as an entirely separate feature. Book publishing has met with tremendous success where it has been worked, and is not such a difficult undertaking.

You decide upon the size of your book by the number of prominent men that are in the town and lay out a "Dummy" or plan of your book to show your clients. You can then either have some good reliable man to canvass these people, or it is better to do it yourself. Each person is charged $25.00 for his page, this is to pay for making the drawing, cut, printing: and the subject is to get a copy of the complete book when it is out. It is understood that the subject is to furnish a good, clear photo of himself to draw from. You should try to get at least twenty prominent persons for this, and then your success is assured; besides your book will be of sufficient size to enable you to safely charge customers $1.50 for it.

Say you have 2,000 impressions or copies made and have delivered your promised copy to each subject, your contract is filled and you can then place on sale the book at every bookstore or news stand in the city or vicinity where these people are known at a reasonable price, which should range from $1.00 to $2.50 or more.

If you think your volume is good enough to stand on its own merits and will please everyone who gets it, you might start some agents out to canvass the town. The usual book publisher's commission is 50 per cent and you could easily afford to give this.

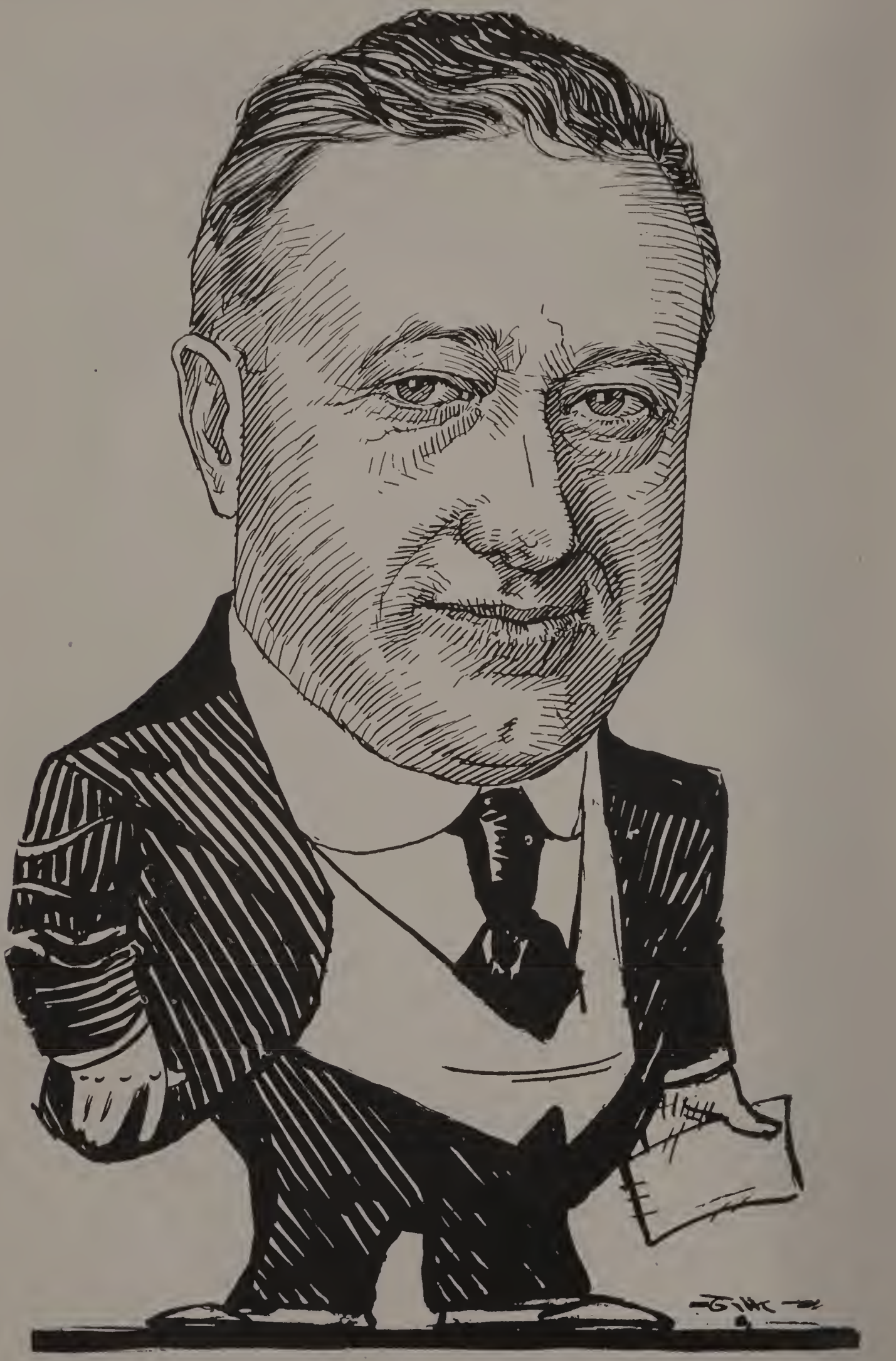
OUR SPORT VAUDEVILLE


WHOOP 'ER UP, OL' BOY! I LIKE YOUR ACT ALRIGHT BUT I'M ANXIOUS TO SEE THAT NEXT BUNCH GET ON.
MUNY LEAGUE
COM-MUNITY CENTER
CHURCH LEAGUE
WEATHER MAN
COM'L LEAGUE
BASKET BALL

THE WIND-UP OF

By Gilkison

THE JUGGLING ACT



Pen Portrait With Small Body

THE WINDOW CARTOON SERVICE

One of the easiest branches of the art game and one of the best money makers is the window cartoon service. It can be worked in any number of cartoons (large ones), for window display, placing these in the windows of stores around town. Let them advertise some line of merchandise that the store has for sale. Make your cartoons to the point. It is better to color them in bright colors if possible. Try grocers, haberdashers, and by all means, don't be discouraged by refusals. Ask them to let you stand the cartoon in their windows and see how much attention it attracts. You will be surprised at the results. The dealer will want a regular cartoon window service after the first drawing has been displayed.

In your argument to sell your cartoon service to the merchant, explain to him that it is a new idea along the line of window advertising and tell him that there is nothing that attracts more attention than a cartoon.

SHOW CARD AND SIGN WORK

The success of this work depends upon the ingenuity of the artist and the ability to do good lettering. Study the styles of lettering, note show cards displayed in windows and work up some samples similar.

Take them to the merchants and solicit work. There is plenty of this work to be had. Almost every store needs and uses many of the show cards. The artist is paid 50 cents or $1.00 for each show card, according to how much lettering they contain. Sign painters are well paid, making from $20.00 to $75.00 per week.

In making show cards, the more artistic you make them the better. Try to get novel effects; put a little scene on them; always use flat, brilliant poster color. Any art store will give you all the information you want about show card writers' materials.

Another branch of show cards is theatrical posters, used in front of theaters, advertising the show. There is a wide market for show card writers and one of the best money making opportunities.

HOW TO GET SIGN WORK

Every city, town or village requires more or less work in the sign making line, and you have only to go after it to get a portion of it at least.

Have attractive cards printed and approach a merchant with a well prepared line of talk, but do not let it appear as if it was a studied or prepared speech. Make the main point of sign or show card writing secondary to the more valuable idea of advertising. Every merchant realizes that advertising is the keynote to up-to-date business methods, and by the value of attractive display signs which draw attention to his store or make people stop and look into his windows, the battle is half won.

If you are located in a city where there are a number of office buildings, you can obtain considerable work in the way of lettering on glass of office doors. Approach the janitor or elevator boy in these buildings and give them a number of your cards and make it worth their while to give your card to every new tenant who comes into the building, or inform you when this occurs.

An excellent and lucrative business can be founded with these simple suggestions. You should have little difficulty in making an excellent income from this work.

Always make an effort to impress your people with the importance of ADVERTISING. In any cards, posters or banners which you put up for your own advertising, try to create a little motto which will cause certain comment among users of signs, as for instance: "Keep Advertising and Advertising will Keep You."

CARTOONING....

When drawing small comics keep them as simple as possible. Note the above sketch for suggestion.

WINDOW SKETCH WORK

Do you want to try something easy by which many other artists have made money quickly? All you need is a little nerve and a small general knowledge of drawing. Go to any store that believes in "live" advertising. Get yourself an easel or drawing board of some kind and several large sheets of paper. Tell the merchant that you can attract a crowd at lunch time and advertise his goods for him.

Clear a space in the front window of his store and place your drawing board or easel so that passersby can see what you are drawing, then commence.

Draw some funny stuff for them, then give them the "Bare Facts"; your ad stuff.

You are sure to make a hit, and bring results. I have known fellows to make from $5.00 to $10.00 a day at this stunt alone.

(Name goes here)

CARICATURE ON POST CARDS

This can be worked on post cards or on business cards. It appeals to business men and traveling salesmen. I have also been able to sell it to a great many as a novelty. The idea is to draw the likeness of the man with a small funny body, as in the "man about town" stunt, but making the drawing smaller. Have the cut made the size you wish. If you use the chalk plate process you can make the cut yourself, making the drawing on a chalk plate. If you make a pen and ink drawing you must have a zinc etching made of it.

Try this out on a few salesmen; you will find they will buy it right away. You can charge from $2.00 to $5.00 for the drawing. When the cut is made, the owner can have as many cards as he wants printed.

THE FOLLOWING SUGGESTIONS MAY BE HELPFUL IN YOUR ADVERTISING.

Let us put distinction and originality into your business card. A novelty that is bound to attract attention and prove an inter-

esting souvenir to remember you by. After using these Novel business cards once you will use them all the time.

Send in your order Now! ! !

1,000 cards with your own cartoon printed on them as the one above for $6.00.

You send us your photograph to draw from. We guarantee return of photo and also send you the cut which you can use later.

ANIMATED CARTOONING OR DRAWING FOR THE MOVIES

The demand for animated cartoons in the moving picture industry is today far greater than the supply. The big film companies cannot begin to meet the demand for these "animateds" because there are not enough people who can draw them.

In addition to the theatrical—which is a tremendous and ever-growing one—there are almost unlimited possibilities for these new live pictures in the commercial and advertising fields, these fields having scarcely been touched.

Read what the "Moving Picture World" has to say about the animated cartoons:

"We are glad to see the cartoon on the screen make such decided progress. The cartoon, more than any other form of kineamtographic work, emphasizes the great similarity between the screen and the newspaper as mediums of expression. The moving picture cartoon is far more effective than any still cartoon can be."

An artist does not have to be a master of pen and ink to make a success at this work. He can study animating closely and succeed if he is only able to draw a little bit. In many moving picture studios where they are making animated cartoons for advertising work as well as for the feature films, they employ as many as thirty artists, many of whom do nothing more than black-in drawings that have been outlined by some one else. This is a good way for an artist to break into this field. I would suggest that you, if interested in this kind of work, find out just where the studios are located in your town (if the town or city has them) and apply in person for a position. This work is very interesting and there is a chance for rapid advancement for the ARTIST that really wants to work and make something for himself.

Many artists of national reputation have turned their talents toward this field within the last three years and are reaping princely salaries from it.

This work, however, is not handled by the artists themselves. Most of them just lay out the "setting" and "characters," then have a staff of artists to animate for them.

While a film of these comics sometimes bring a small fortune, it is by no means an easy job to construct one.

You have seen such as "Mutt and Jeff" and "Dreamy Dud." It requires about thirty persons working eight hours a day to produce one "Mutt and Jeff" film a week.

The trick of drawing on celluloid is now used in making almost all animated cartoons. Only the part of the picture requiring motion has to have a separate drawing for each exposure of the camera.

These drawings, made on transparent surfaces, are placed over a drawing of the background, which remains the same throughout a large part of the film, and the two are photographed at once. To get the wave motion, about two hundred drawings are required, as the first one begins again where the last one left off, in a continuous rotation.

To J. R. Bray, a former staff artist on Judge, belongs the credit for having devised most of the short cuts that made possible the extensive production of animated cartoons. Today he has a staff of nearly twenty artists and assistants, and is turning out a completed film every week. Bray's art staff includes half a dozen high-salaried artists from the top ranks of newspaper and comic weekly artists.

And in other studios in New York, Chicago and San Francisco, as well as other large cities, scores of former cartoonists are now working at this queer trade. Nearly half of the most successful newspaper comic strips have been animated. In the last nine months more than a hundred concerns have been organized to make animated drawings for advertising purposes.

A studio for making animated cartoons is like a photo-play studio in miniature. It has its directors, actors, scenario writers, camera men—even scenery, for some of the backgrounds used beneath the celluloid are filed away when the film is finished, ready to be used again when another scenario calls for the same setting.

THE "MAYER" METHOD

There is another method of making motion picture cartoons which is used by Hy Mayer, whose films are released each week by the Universal Film Company. His scheme is to have his hand and pen photographed while at work, so that the cartoon is drawn on the screen under your very eyes.

To do this work conveniently he has had built a special apparatus in his studio, on which a camera is fastened, pointing directly down, and placed above his drawing board.

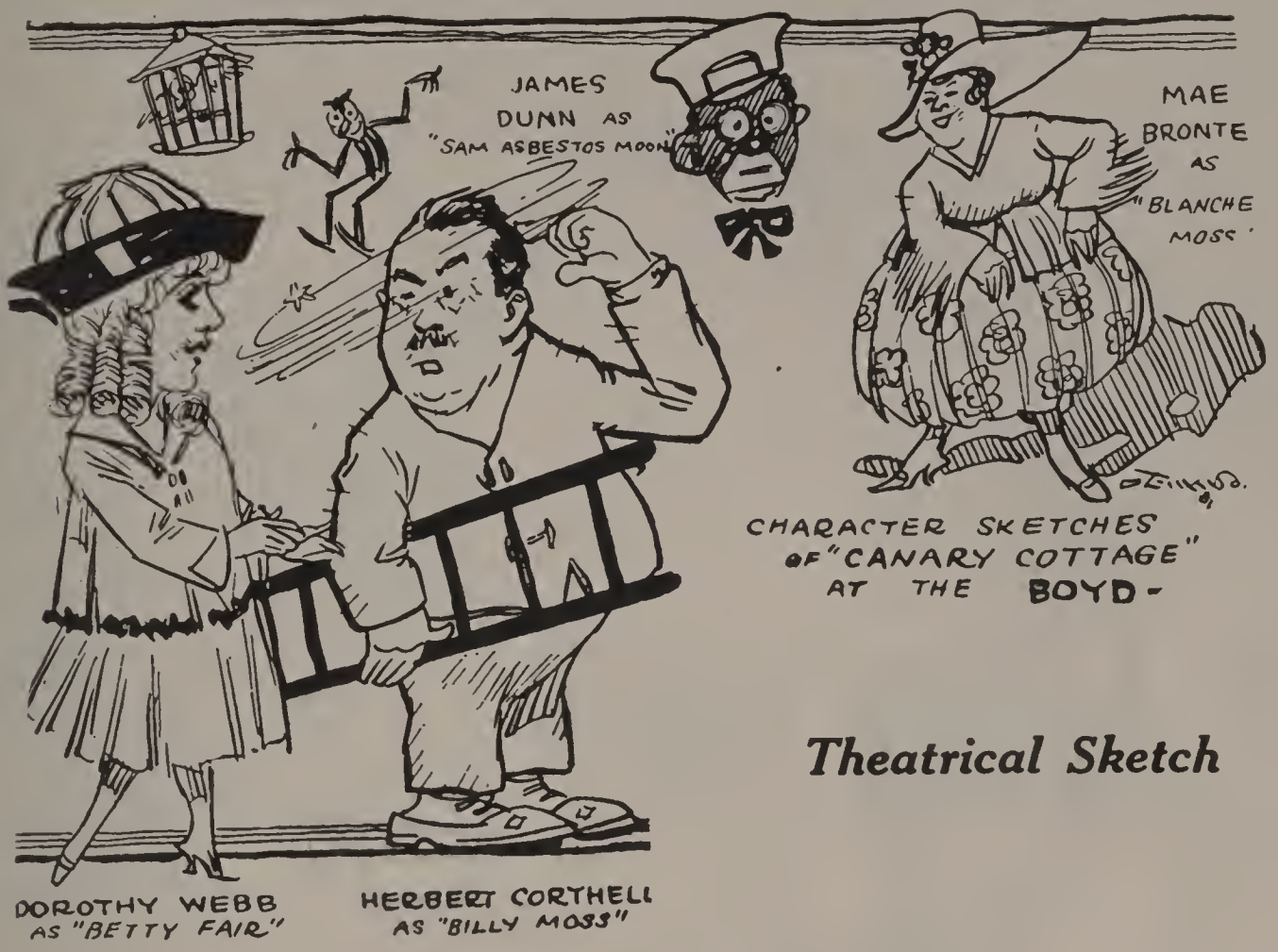
Whenever Mayer gets an inspiration for a cartoon, he telephones the Universal Headquarters to send up an operator. The operator upon his arrival mounts the platform. Mayer sits down at his desk beneath him. At a given signal the operator begins to crank, Mayer starts to draw. Then at another signal, the operator stops and Mayer works on some of the details without the camera, as the filming of the entire drawing would be too long to keep the interest of an audience. The speed by which the drawing appears on the screen is explained by the fact that the operator throws his camera into low gear, only making one exposure a second, one-sixteenth the speed at which they are shown.

THE MAN WHO WINS

The man who wins is an average man,
Not built on any particular plan,
Not blest with any particular luck—
Just steady and earnest and full of pluck.
When asked a question, he does not guess,
He knows and answers "No" or "Yes;"
When set a task the rest can't do,
He buckles down 'till he puts it through.
Three things he's learned: that the man who tries
Finds favor in his employer's eyes;
That, it pays to know more than one thing well;
And to hold the tongue when others tell.

So he works and waits 'till one fine day
There's a better job with better pay;
And the men who shirked whene'er they could
Are bossed by the man whose work made good.
For the man who wins is the man who works,
Who neither labor nor trouble shirks,
Who uses his hand, his head, his eyes.
The man who wins is the man who tries.

—*Door-Ways.*


JAMES DUNN AS "SAM ASBESTOS MOON"
MAE BRONTE AS "BLANCHE MOSS"
CHARACTER SKETCHES OF "CANARY COTTAGE" AT THE BOYD-
DOROTHY WEBB AS "BETTY FAIR"
HERBERT CORTHELL AS "BILLY MOSS"

Theatrical Sketch

Try to get funny action to all your comics.

Dr. Irving Cutter

The Chalk Talk Field

KNOWING just how to make your program "catchy" and up-to-date is the one thing that will make your "Chalk Talk" a big "Hit." Always try to "spring" some stunt which is right at fever height or is foremost in the people's mind.

It is a good idea before attempting to give a very lengthy program to prepare an outline or index of each drawing and the chatter. This need not be long, in fact it can be put on a small card which can be concealed in the palm of your left hand or fastened to your board in a manner which will not be conspicuous to the audience.

Cheer up! you can't get away with this sort of SPIRITS

THE CHALK-TALK FIELD

Being able to "put over" a successful chalk-talk is quite an accomplishment, and one to be proud of. After you have been chalk-talking a while you will find that it will help you in many ways to go about and make a SUCCESS of your other work. It will give you that assured and confident feeling before an audience and will make you feel more competent in many ways.

To make a success of CHALK TALKING you need three things—A GOOD, carefully prepared program, an equipment and a general knowledge of how to present your talk; AND TO MAKE A SUCCESS of any undertaking, it requires GRIT AND DETERMINATION.

I would advise that before you attempt to put on a chalk-talk you try to see some others in action. However, this is not absolutely necessary, but would give you a suggestion as to how you should work.

After you have made a careful study of all the lesson text and drawings, I suggest that you try giving a little entertainment in your own home or some of your friends' homes; or, better still, in some local lodge, church or school. This is the best way to "break into" the actual work of chalk-talking.

The first thing that you will have to take up is the training of the hand and eye so that you will be able to draw large pictures with ease, for you will find there is a great deal of difference in drawing the large chalk-talk drawings than in drawing the small pen sketches. However, experience in pen drawing will be of much specific value to you with reference to accuracy. A good exercise to develop yourself for chalk-talk work, is to practice drawing large ovals and circles on a large blackboard.

This will give you a free swing of the arm and train the eye to judge size and proportion with accuracy.

Now when starting—REMEMBER:

Do not rush; by all means take your time. Do not try to talk as fast as you can: speak slowly and clearly.

Do not follow one joke right on the heels of another, but wait· "give 'em time to get it, and let it soak in."

Do not lose self control or get confused or "fussed."

Practice or rehearse all your sketches and pictures at home before trying them on the platform, if you have not had much experience before.

The Red Cross Girl

This is a good one to include in your program—It's timely—and patriotic.

"This fellow who does not remember of having spent an evening outside of a pool room says: ""Taint Nice to Fight."

"ORIGINALITY"

Do you realize the importance of being ORIGINAL? I am sure you do if you are a professional chalk-talker or if you are studying and practicing with the idea of becoming a chalk-talker; you can not lay enough stress upon YOUR ORIGINALITY.

NOW GET ME RIGHT—I do not mean that you have to worry yourself peevish trying to think of something new and original. As a matter of fact, that would only make you less likely to put over your stunts successfully. What I mean by originality is this—STUDY YOURSELF—try to figure out what little stunts you do with the most care. Study your mannerisms. For instance: we see an actor on the stage—say Eddy Foy—we all know the funny little smile he has, after seeing it once we never forget it; but if we do, and we happen to see him act again, there it is, the same individual smile—something that not only you, but EVERYBODY who sees him will associate with him whenever they see him or hear his name.

Now another case: take a cartoonist, for instance—style counts everything. It may be the certain kind of action that he repeatedly puts into his cartoons, or it may be the composition or any number of other good points. But if you will study the different cartoonists' work you will readily understand the importance of developing a "personality" to your work.

Keep one idea in mind—UNUSUAL. Try to develop different little stunts to work in your chalk-talk act. Even if it is nothing else but kicking your easel or drawing-board over just as you leave the stage, or giving a loud yell.

You will find something individual about your work if you study it, and when you find out that some simple little stunt you do gets more than usual applause, KEEP PUSHING IT—use it in every performance. Thus, you will be taking a great step forward by establishing an individual and original mannerism that is sure to help you put over your "art" in better style.

A WORD ABOUT "NERVE"

In many cases, what is commonly called a "nervy fellow" is disliked; however, there is quite a lot about a fellow who has "nerve" that is to be admired. Of course, there is such a thing as an individual in any line of work being TOO "nervy." However, I sincerely advise the practicing and using of "nerve" by an aspiring chalk-talker.

You must practice being at ease before an audience—try to appear perfectly natural in any pose. Do not be afraid to move around on the platform or stage—the more you move the better it will be, as this will help to ease your nerves.

Study other people and how they are to be approached; do not be timid or afraid to approach anyone. Gain confidence in yourself. Use your "nerve" especially in getting your booking and engagements lined up.

First get your performance into good shape, then practice until you are able to "go through" it without a mistake—all your pictures and the "chatter." After you have tried out your performance or program on a few of your friends, then see about getting to put on your chalks before local clubs in your town, church, or any meeting place that such an entertainment will fit in.

The many opportunities offered in this work are not restricted to the professional artist or cartoonist any more than to the beginners. An excellent feature of this branch of the work is that it does not interfere with one's regular position. Again, this field offers excellent opportunities for travel about the country, and is an agreeable diversion from the more strenuous phases of the art game. If worked properly, this field can be made quite remunerative. This is a branch of the art work that does not require the minuteness and painstaking care which is so essential in other branches. A greater success is assured, if the chalk artist has what is called the "gift of the gab" or a good

line of talk and jokes, although there are many successful chalk-talkers who never say a word during the presentation of their "act," depending entirely upon their art ideas to bring a laugh.

I would advise, however, that a few jokes be added while drawing the picture. You can choose your own jokes, but localize them if possible, which always tends to make them more popular and makes your pictures "get by" better.

If you know how to draw the least bit, you can put on a chalk-talk. They can be put on successfully at church affairs, school lectures, vaudeville houses, lodges or meetings of any kind. In short, a chalk-talk is always appreciated any place where entertainment is the primary object. Vaudeville circuits are always anxious to book chalk-talkers.

YOUR FIRST APPEARANCE BEFORE AN AUDIENCE

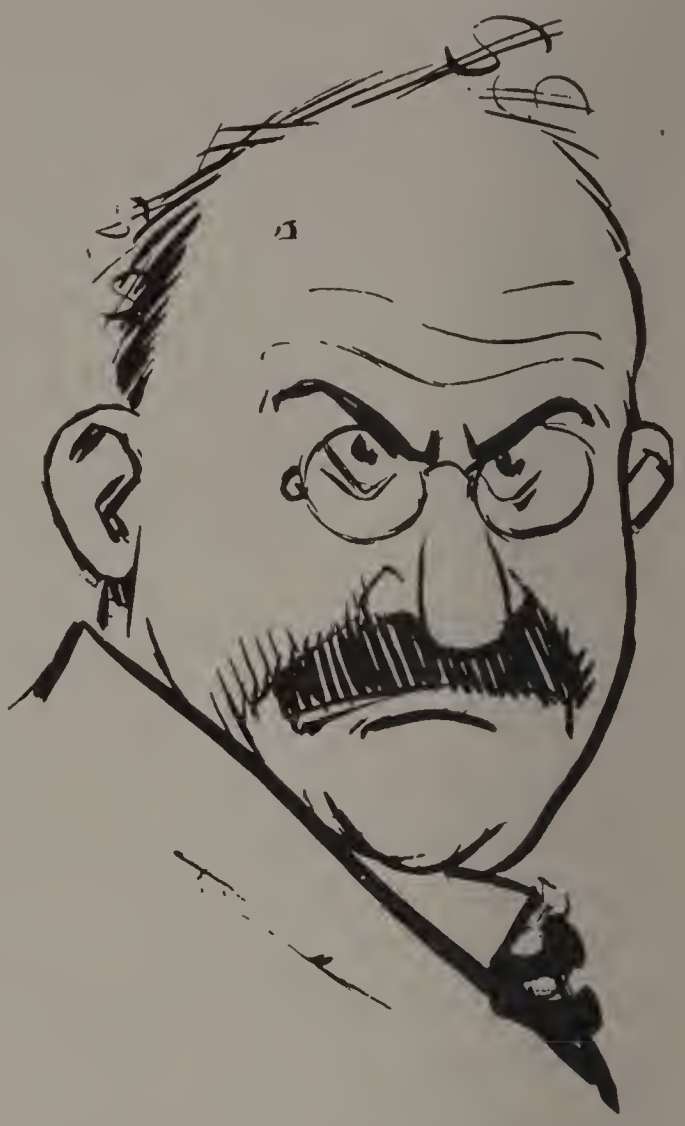
A very good way to begin the chalk-talk work is to invite a few of your friends to your first performance in your home; then try it next in school and later in churches and lodge meetings. It is always best to break in slowly and easily so that you will gradually assume a self-assured and natural position while at work.

Audiences will always contribute to a good live chalk-talk by contributions taken up at the place of entertainment. Many chalk-talkers make from $10.00 to $100.00 an evening. They cordially invite everybody to attend, and when they have presented their act, a free will offering is taken up. Some chalk-talkers find that much better receipts can be gotten this way than when there is a set admission. However, you should be able to judge this from the outlook of the community.

It is always customary at a meeting or school performance where you are going to give a chalk-talk, that some speaker or presiding officer should introduce you and your act. Upon appearing before the audience at the beginning of your performance, a bow is customary. Always assume an air of nonchalance, standing in an easy and natural position at your easel and start making a quick sketch, something that has a laugh in it if possible. Try and make it something that the audience is very familiar with. In this way, you hold their interest from the beginning. Above all, get the interest of your audience and hold it from the beginning.

All your sketches should be quick and snappy. Many successful chalk-talkers draw pictures of someone in the audience. This has never failed to make a hit.

Men want but little here below,
But when it comes to dress
A walk abroad will quickly show
That woman wants still less.
—*London Opinion.*



Cheer Up! What Kind of a Patriot Are You? Don't be a kind that has $$$ in his hair and won't buy LIBERTY BONDS.

A Motto to hang in a henhouse:
AN EGG A DAY KEEPS THE HATCHET AWAY
(Postscript to above).
And the hen doesn't have to hatch it either.

SOME PICTURES FOR THE CHALK-TALKER

SOME THINGS FOR THE ART STUDENT TO REMEMBER

First—Be as much of a salesman as an artist—polite and a lways ready with some snappy sketches—dress well and neatly.

Second—Execute your assignments honestly—never say "Oh, let it go at that." Make a neat pencil layout of the design or illustration before inking it in; cultivate the habit of avoiding pencil smears and blots, scratches, thumb marks. Clean your design well with art gum and mount finished product on cardboard.

Catalogues are issued yearly by many firms and many pen illustrations are called for. Now every art student without going out of his room can practice upon objects such as are used in furniture catalogues and "ads".

Study carefully the handling other artists use for this kind of work. Practice on simple pen lines and work up a few samples to have on hand to show when you solicit this kind of work from merchants.

Remember a cartoonist never knows ahead of time what he will have to draw—horses, dogs, poultry, ships, uniforms, portraits of prominent people.

So you should keep systematically filed clippings of everything you think you might have to draw sometime. Whenever it is possible to draw an object from life you should do so.

Sketch people all you can—study their character and try to find out what makes each different

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A suggestion for the chalk talker—Something to close his program with.

"KEEP WISE TO EVERY THING"

The artist may have no very keen relish for new styles, popular songs, clever slang expressions, or the latest creations in young men's millinery or ladies' shirt waists, but he must know all about them just the same. Especially must he keep a careful eye on the news in the columns of the papers.

Fads and the topics of the day are the things that interest the people he entertains. So he must follow their mind to a certain extent and draw what they are thinking about.

In the comic strips the characters can be made to follow the news events. At present the majority of characters are over in Europe fighting or somewhere in America in the training camps. It is lots of fun to see your favorite comic strip characters being blown up by high explosives one day and shot the next, but always return the next day safe and sound at the top of the page, ready to "pull" some other funny stunt.

Fear and violence, two great mirth provokers, are now found on the comic page in great abundance. Bombs and 42-centimeter shells are assuredly more violent and fearful than mere clubs and well aimed bootjacks; so it is pleasant to find that cur comic pages are enjoying a proportionate acceleration of humor.

Being a comic artist has developed into a profession. It may not be as learned a profession as that of the lawyer or doctor, but it calls for a great fund of knowledge, nevertheless. For instance, the professional humorist must be an expert on millinery and ladies' fashions. As these are changing almost every hour, it requires some skill to keep abreast of them—or even a lap or two ahead. Such freaks of fashion as the slit skirt or the "peg top" skirt are veritable gold mines to the artist. Whether or not women see the humor in an exaggeration of their costumes, it is certain to appeal to the men, especially if the latter have to pay the bills.

HINTS TO ARTISTS

Assume an easy, natural position while at work. Be neat and careful, painstaking. Do not hurry—take time with your work The results will be immeasurably more satisfactory. It is obvious that habits of neatness and attention, both in the arrangement and care of your studio and its surroundings, as well as your work, are of the utmost importance to every student, and cannot be too strongly insisted

upon. A careless and slovenly person can never attain great excellence in any calling, none the less in art.

Success is attained in this work by study, practice, application of ideas. The one point for the young artist to remember is to keep everlastingly at his work and not become discouraged.

It is not necessary to live in a big city or an art center, though in many cases it is an advantage. The art student cannot expect large returns from his first efforts. Cash returns for your art work, even though very small at first, are worth while if you are improving your work so that it will mean better returns later on.

AND IF YOU KEEP drawing and practicing you will be *bound to improve.*

Never stop studying—get hold of all the books and instruction papers you can pertaining to this work. Try to get as broad a knowledge as you possibly can about the future work you are going to specialize in.

After the artist is fairly on the road to success, he may meet many obstacles, but these should in no way discourage him. Sometimes he may not land a job he goes after or he does not sell a picture. This may not be the result of his not being a good enough artist, but it may be for any number of reasons. Probably he has gone to the wrong master.

Remember, study your market carefully; you can not sell eggs to a dry goods store. Also study the requirements of a newspaper office. Many artists work is turned down by editors not because they are not good enough artists, but because their work does not meet the requirements of the office to which it is submitted.

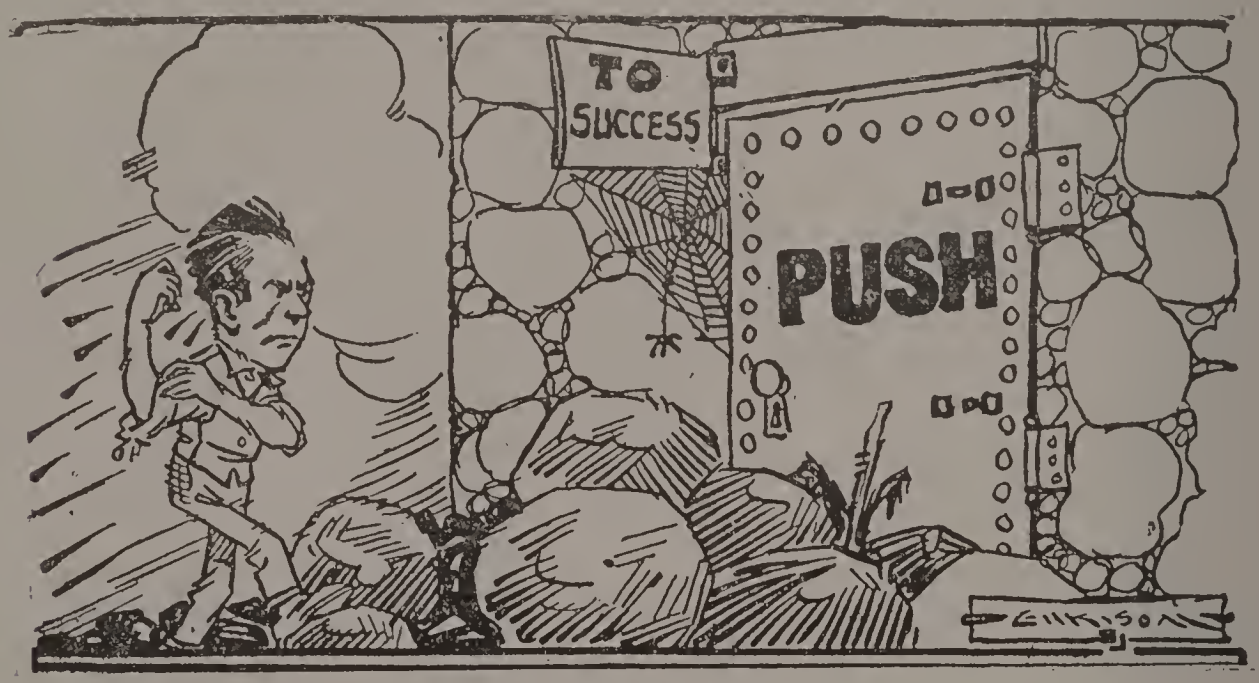
Practice drawing comic animals. You can most always get more humor by adding funny animals to your drawing.

TWO WAYS TO SUCCESS

Pushing, smashing, tireless effort is one way for a young man to attain success. Another way is by a "pull."

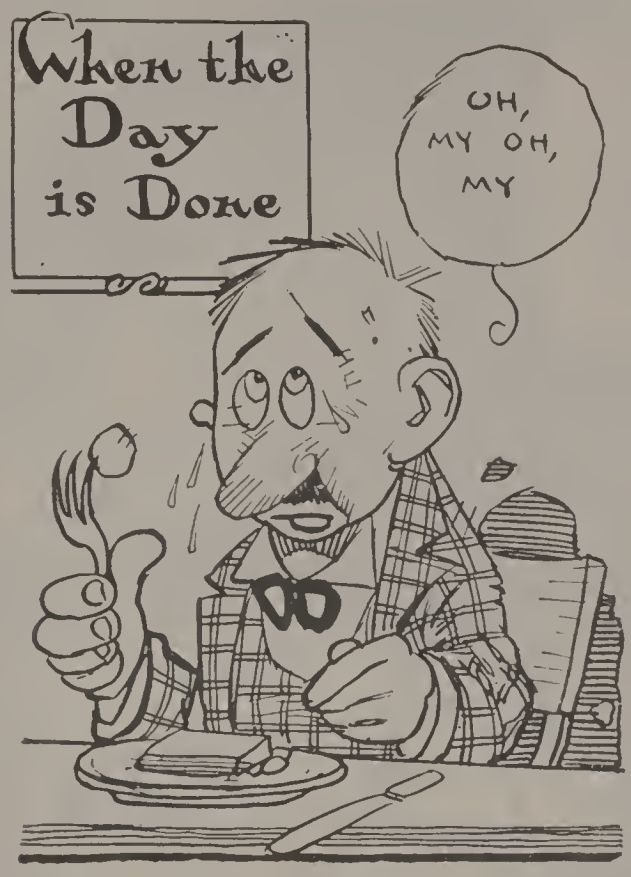
Most young fellows wouldn't mind a "pull", It's an easy way of rising above the rest. The protecting influence of a rich father or friend, appeals to both the ambitious and the laxy.

But then, some day, the "pull" may be gone and the fellow who had it won't be so well off as the one who worked for his place.



The trouble with a "pull" is it takes the impetus out of ambition.

The glory about "push" is the training it gives in self-help and independence.



To The Fellow Who'll Take My Place

Here is a toast I want to drink,
To a fellow I'll never Know—
To the fellow who's going to take my place
When It's time for me to go.
I've wondered what kind of a chap he'll be,
And I've wished I could take his hand
Just to whisper, "I wish you well, old man,"
In a way he'd understand.
I'd like to give him the cheering word.
That I've longed at times to hear,
I'd like to give him the warm hand clasp,
When never a friend seems near;
I've learned my knowledge by sheer hard work.
And I wish I could pass it on.
To the fellow who'll come to take my place
Some day when I am gone.

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WHEW! BUT HE SURE IS SMASHIN' IT.
KNOCKING THE STUFFING OUT OF IT.

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IN

"How to Get and Keep Professional Pen Lines in Your Work"

By TERRY GILKISON

This special prepared lesson is very valuable to all those who handle the pen. It will aid you to get clean, snappy pen lines in your drawings. It teaches the trick of successful pen handling, and explains the difference between the illustrative and cartoon pen lines.

The reason why so many art students work looks so amateurish is because they do not know how to use a pen in professional manner. Even many successful artists feel that they have not mastered the pen, and recognize the fact that this holds them back in their work.

LEARN HOW TO DO GOOD PEN WORK

Do not follow old style artists. Try to keep your pen work up to date and snappy. In my SPECIAL PEN LINE LESSON I take up this subject in a thorough manner, showing you the difference in pen lines, cartoon and illustrative. I show you the difference between the old-style, out-of-date pen work, and that of the up-to-date successful artist. If you go about trying to find out what makes certain cartoonist's work "stand out" and makes it more in demand, you will find that it is because he has excelled in PEN WORK, his lines are not weak and mussed up. I would strongly advise every art student to get a copy of my lesson on "How to Get and Keep Professional Pen Lines in Your Drawings."

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T. V. GILKISON, Cartoonist, Daily News, Omaha, Nebr.

The Biggest Chalk Talk Bargain Out Price $2

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Contains detailed instructions on different angles of Chalk Talking, giving you speeches, ideas, pictures and original hunches. A combination program is included which contains patriotic, comedy and variety stunts.

Any one who can write can learn to chalk talk. Every artist and art student should learn chalk talking as a side accomplishment. The field is wide and easy to enter. It offers a source of extra income or can be followed as a profession.

This instruction shows you how to work the perforated pictures stunt. This is a great help and will give you confidence and will make hard pictures easy to draw. You can start right in your own town.

While these chalk talks are mainly for the beginner they are equally as valuable to the professional chalk-talker, because they contain new and original stunts—stunts that enable chalkers to play "big time."

When entering the chalk talk field you are entering an unlimited field as there are so many uses to which a picture talk can be put, in any community. The chalk talk performer is always in demand—at vaudeville, chautauquas, churches ,schools, lodges, and public gatherings of all kinds.

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Artist Guide Sheet—Price 50c

Just what you have been looking for. This sheet gives you complete information regarding the different mediums used by artists and cartoonists. It also shows you the printed effect of each medium used. The explanatary notes tell just how the mediums are used to produce the effect, and will enable you to get the same.

It explains the Ben Day, Ross Board, Crayon, Charcoal, Pencil, Spatter and other mediums, and mechanical effects used by leading artists today.

Many other valuable suggestions.

Portfolio—Hands and Feet. Price 75c

The point that makes some artists work stand out more than others is that they can draw good hands and feet on their figures.

This is the weak point about most art students' work. Not being able to draw good hands and feet makes your work appear amateurish. These suggestions, if studied carefully, are guaranteed to help you. They show you just how to draw hard positions in an easy way.

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Funny animals are very hard to draw and get them in unusual poses. These suggestions will prove a great help to you. There is nothing that livens a sketch up as much as a funny little animal put in some where. Send for these suggestions. You will find them a great help.

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